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# American Art News

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NEW YORK, NOVEMBER 13, 1920

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## BALTIMORE'S ART FIND

Although the Lucas Collection has been at the Maryland Institute, Baltimore, to which it was bequeathed, for 10 years, it has just been discovered that the portfolios of etchings, engravings, drawings, autographed letters, etc., most of them by world famous artists, include 40 original watercolors by Whistler, two drawings by Rosa Bonheur, a Barye sketch book and 40 or more landscape and figure studies by Bodmer. The reason why the existence of these works here was not known is that no library catalog of the portfolios had ever been made and only two or three people had the slightest knowledge of the real nature and rarity of some of the treasures.

Last year Mr. Fitzroy Carrington, print curator of the Boston Museum, came here to examine the portfolios. He later wrote that the collection they contained was probably only second in importance to that of the late S. P. Avery at the N. Y. Public Library. He further stated that the Lucas possessions were famous in France and England and were in fact well known among collectors generally.

There are about 14,000 pieces in the portfolios and they will be drawn upon for a succession of exhibitions by Alon Bement, the Maryland Institute's new director. Mr. Bement fully realizes the importance of the collection and it was his investigation that resulted in the announcement of the finding the Whistlers, the Bodmers, the Bonheurs and the Barye sketch book.

The etchings comprise about 200 plates by Whistler, 44 of which are now publicly displayed. These comprise a score or so works of the later Venetian period, 15 or more of the Thames series, "Black Lion Wharf," the waterfront subject showing the sign of the Adam and Eve Wine and Spirits Establishment; "The Kitchen" the portraits of Becquet, the cellist, Druet, the sculptor, etc. Several rare subjects are shown, including "Child on Couch No. 2," an exquisite example in Whistler's best manner. Many of the prints bear personal inscriptions to Mr. Lucas and have, besides the Butterfly signature, the artist's name in pencil on the margins and in addition, in some cases, bit into the plate.

Mr. George A. Lucas, founder of the collection, was a native of Baltimore who spent the greater part of his life in Paris where he held an influential position among connoisseurs. The paintings, ceramics and superb group of Barye bronzes, one of the largest in existence, have been on public view at the Maryland Institute, Baltimore, for a number of years.

## THE JOHNSON COLLECTION

Suggestions by the Mayor of Philadelphia for the disposition of the John G. Johnson Art Collection have been embodied in a letter addressed to Mr. Alba B. Johnson, chairman of a special committee recently appointed by the Mayor, to study the status of the collection and to make recommendations as to the necessary steps to be taken in the direction of rescue of the paintings from deterioration resulting from continued storage and giving the public the earliest opportunity of viewing the paintings as a whole collection. He states that the exhibition of a few of them at Memorial Hall is certainly not satisfactory and that meanwhile the city is under heavy charges for taxes, storage, insurance and maintenance, due to the failure of the Johnson estate to adequately meet these expenses. The committee is requested to report as to the advisability of taking the pictures from their present location in the storage warehouse, having them placed on exhibition, after being properly restored, and if this is done to place the responsibility with the proper legal authority.

As it is believed the pictures can be accommodated in a wing of the new Art Museum, the Mayor has expressed his opinion that such a measure would carry out the donor's intention to have the collection housed separately from all others. There is no prospect, however, that the new Museum will be completed for several years and therefore it becomes an urgent matter to protect the citizens' property from rotting in obscurity. Loyalty to the interests of Philadelphia and its reputation as an art center demands immediate action in this

## ST. GAUDENS IN FAME HALL

Augustus St. Gaudens is the American artist whose honored name has been chosen for the Hall of Fame this year. This wise selection of the eminent sculptor's name should put at rest the story, still prevalent in the American art world, that he was a native of France. The father of the sculptor was a Frenchman, but Augustus St. Gaudens was born in N. Y. City.

## GIFT TO FRENCH MUSEUM

A special cable to the N. Y. Herald from Paris says the unique way in which Sir Basil Zaharoff, the rich philanthropist and banker, a Greek by birth and a Frenchman by naturalization, gave 500,000 francs for the restoration of the French Natural History Museum has just come to light. Sir Basil was strolling through the museum when he noticed the dilapidated conditions. "The place wants repairing," he told an attendant. "I will give 500,000 francs for these rooms to be rebuilt."

The attendant thought he was insane and called Prof. Mangin, the curator, whereupon Sir Basil drew out his checkbook and, leaning on a showcase, wrote out a check for 500,000 francs and hurried away.

## KAISER'S ART TO BE SHOWN

Artists and connoisseurs will be interested in the news from Berlin that the famous art collection of the former German Emperor, which has never been shown to the general public, is shortly to be placed on exhibition, and in the one-time Berlin residence of the Kaiser in Unter den Linden.

## ENGLISH COLLECTORS "BROKE"?

A special cable to the N. Y. Herald from London says: "I think everybody is getting terribly broke," was the remark of Lady Millicent Hawes, former Duchess of Sutherland, after the recent sale of her pictures and household treasures at St. Serf's House, Rochampton, Surrey.

"I hoped for a good sale that would keep me in bread and butter for the next six weeks or so," she said, adding, with a sigh "I never remember any such times as these."

"Among the valuable works sold were pictures of Dr. Johnson by Sir Joshua Reynolds and of Sir Francis Drake by N. Hibbard. St. Serf's House was sold to Mr. Polikoff recently."

## OLD MASTER FOR CAPE TOWN

Mr. R. Stuttaford, of Cape Town, has presented to the art gallery there a beautiful early Italian painting of the Virgin in Adoration, attributed to Cesare-da Sesto, who is believed to have died in 1524. The picture is now on its way to Cape Town, and its arrival there will be made a ceremony.

## CHICAGO INSTITUTE ANNUAL

Chicago, Nov. 11, 1920.

The 33rd annual exhibition of American art, now on at the Art Institute to Dec. 12, is generally conceded to be the best hung and arranged show of its kind that the Institute has ever presented. The balance and harmony of the different rooms are unusually good and each picture is accorded sufficient space for its proper display. This result, however, has not been achieved without sacrifice, for of the good works submitted only 180 were accepted. When one recalls that 50 of the works on display were invited, it thus leaves a small representation indeed from competitors for admission. Whether this is entirely fair to the artists and public is a matter for consideration.

Another feature which strikes the thoughtful observer as not quite fair is the predominance of Eastern names in the catalog. Of the 240 entries, only 48 are by local artists, and this, even counting and claiming such men as Betts who now are residents of N. Y. One wonders as to the wisdom or necessity of importing a jury when Chicago has so large an art colony. The custom is well enough for Pittsburgh, where there is rationally no art colony, but for a city, the second art centre of the country, it seems less necessary.

## As to the Prizes

The bestowing of prizes, also opens up other questions which are not as a rule much discussed or considered. In a show where Chicago has put up sums of \$1500 and \$1000 for the two major awards, why should it be customary to invite 50 Eastern artists to enter works eligible for prizes, but not subject to the decisions of the jury, while all Chicago painters and sculptors must take chances on their decision? Are there no men or women of sufficient importance here to be considered to have arrived at a point where recognition of their standing is general? Truly, from the fact that this city is so meagerly represented in the show and that all the big awards went to "invited" works from the East, it would look as though the Chicago artists were much in the same position as the Frogs who invited Kings Log and Stork to be their rulers. Not that excellence in art should be subordinated to local pride; prejudice or loyalty, but it must be conceded that every locality has its viewpoint, as well as its provincialisms, and that men are best understood and appreciated where best known. Juries from afar seem unable to distinguish between the finished works of representative men and immature efforts of beginners, in many instances, so that things creep in which one cannot understand and names are missing which one has every reason to expect should be represented.

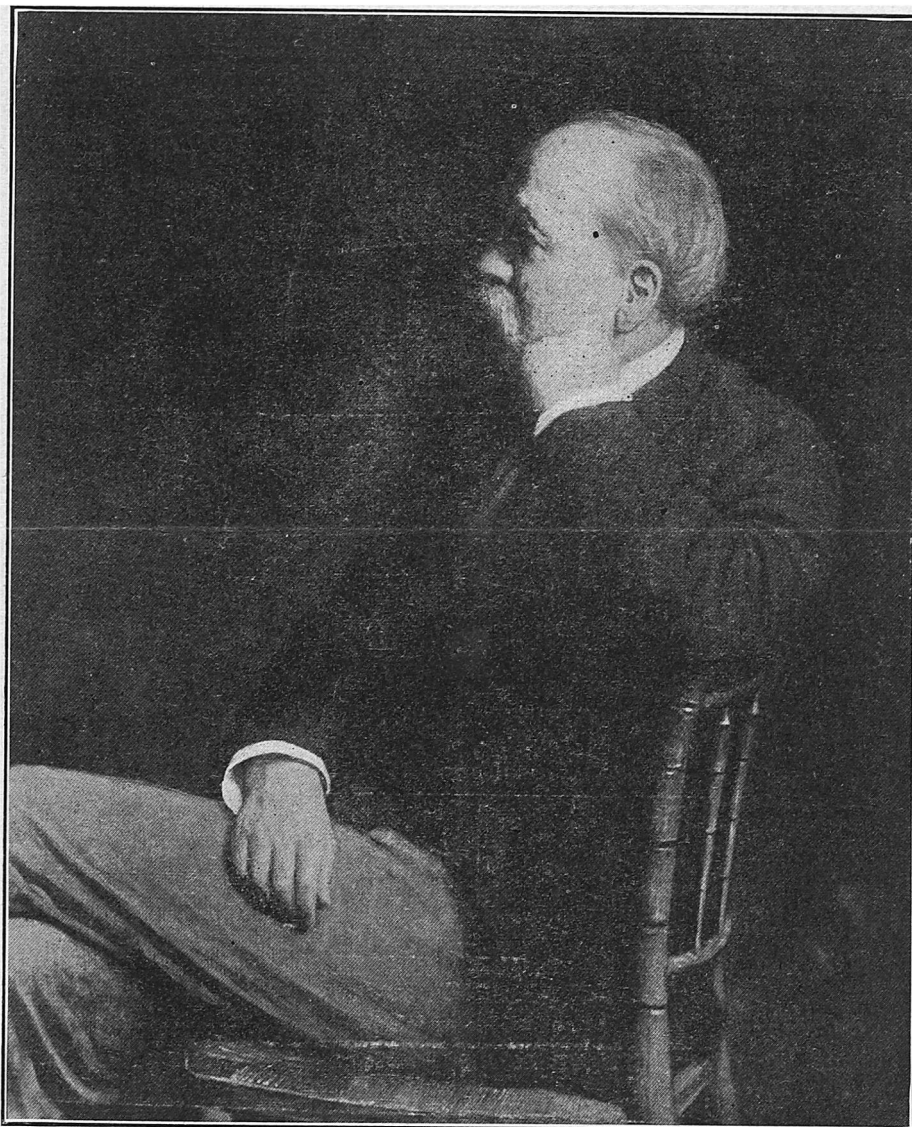
The Logan medal and award of \$1500 goes this year to Geo. Luks for his "Portrait of Otis Skinner in 'The Honor of the Family,'" a good but hackneyed picture in the East, and the Potter Palmer gold medal and award of \$1000 to Frederick C. Frieske for an indoor study, "Torn Lingerie," also an old picture in the East. The William R. French medal, established by the Alumni Association of the Art Institute as an award for the best work by a former student, was also bestowed upon this canvas. Louis Betts captured the Harris silver medal with his "Portrait of James B. Forgan," a typical Betts performance. The Martin B. Cahn prize award gives much satisfaction for it has been given to a man noted for conscientious devotion to his art, namely Edgar A. Payne, who in his "Rugged Slopes and Tamarack" displays his inner knowledge of the mountains which he has painted faithfully for many years.

Honorable mentions were given to William J. Potter for his "Old Houses, Monfleurs, France," to Rockwell Kent on his "Down by the Sea," to Cornelius Botke for "Mists of the Morning," to Leo Friedlander for his bronze "Baccante," Geo. Loeber for a sculpture entitled "Amor" and Albert Laessle for his bronze "Penguins." Some of the other features of the show will be touched upon in next week's letter.

Evelyn Marie Stuart.

## RIVAL MAKERS OF ANTIQUES

"The rival owners of two curiosity shops situated in the same thoroughfare at W— were in the habit of accusing one another of manufacturing mock antiques. First dealer to a customer: 'E's a forger, 'e is! You can 'ear 'im in the early morning peppering new furniture with a shotgun so as to make worm-oles, and 'e boppers 'is wife's 'airpins to pick the pellets out with.' Second dealer to the same: 'That's an ikev chap across the road. You can hear him sitting up at night making Damocles swords.'"—"London Post."



JOHN J. KNOX

President Bank of The Republic

Eastman Johnson

At Satinover Galleries

(See Page 4)

This information has just come to Paris in a letter from an American Red Cross officer who, while passing through Berlin on his way to join his unit operating in Poland, had his curiosity aroused by the extensive repairs that were being made on the Palace.

Many government art treasures of which the public knew little are to be included in the exhibition, in addition to the Kaiser's private collection. The repairs which the Schloss is undergoing were made necessary by the battering which it received in the early days of the Revolution, when it was heavily shelled following its occupancy by the Baltic troops.

## A Russian Portraitist

Through a regrettable error of the types, the name of the Russian portrait painter, recently arrived here, and a reproduction of whose charming portrait of the Countess Bianca Marenzi, appeared on the front page of the ART NEWS of Nov. 6, was printed as Nicolas Scattenstein. The painter's true name is Nikol Schattenstein, and his work will doubtless soon bring him the reputation in America it has earned for him in Europe.

## REDS RUIN POLISH ART

A special cable to the N. Y. Herald from London says: "The Riga correspondent of the Daily Mail says that latest information received there from Russia is to the effect that the Polish art treasures carried into Russia by Catherine II on the first partitioning of Poland have been despoiled by the Bolsheviks."

"These treasures include libraries, vases, engravings and Mss. The Moscow collection of Polish coins has been melted down, reports say, and parchments and Mss. of inestimable value are strewn on the floors."

## WATERCOLOR CLUB DISPLAY.

The N. Y. Watercolor Club, which was obliged to postpone its thirty-first annual exhibition, due to open last week at the Fine Arts Galleries, owing to the delay in the repairs on said building, part of which was destroyed by fire last winter, now announces that the display will be held in the Fine Arts Galleries Jan. 14 to Feb. 7, 1921, next. Original watercolors and pastels and miniatures (no groups), not before exhibited in N. Y. city, will be received at the galleries, 213 W. 37 St., Dec. 30 next.

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**PHILA'S WATERCOLOR SHOW**

The rapidly increasing number of tall office buildings surrounding the Pa. Academy's premises in North Broad St., brings to one's notice this year, more than ever, the difficulty of lighting the galleries sufficiently in the day time, especially if the sky should be overcast or the toplights obscured by dust or snow. The system of lighting at night, however, appears to be very efficient, as one could observe at the private view of the 18th annual exhibition of watercolors, pastels, etchings and black and white work, now on at the Academy. As an exhibition one could hardly say that its merit is greater than those preceding it, probably from the fact that the catalog lacks the names of many artists whose works always give distinction to these shows. Among the absentees should be mentioned the late W. H. deB. Nelson, a brilliant aquarellist and whose group of Chester Springs paintings mentioned in a recent letter to the AMERICAN ART NEWS by President Lewis of the Academy was rejected by the jury two years ago. It might be invidious to mention other names but their work is conspicuous by its absence.

There is an abundance of work in color on the walls and in the most conspicuous positions that is supposed to be the last word in art, yet it is a question whether it would appeal to anyone besides the painters themselves. It is much too crude and carelessly brushed for the "man in the street." Some of it, however, is synthetic, and given its proper distance becomes intelligible and chromatically interesting. Such is the case with a group of pure watercolors of Provincetown by John R. Frazier, given the honor position in the long gallery. Then should be mentioned Alice S. Schille's admirable group of six vibrant works in the same gallery. Another work by Wm. C. Watts has great richness of warm color, seen on the Cal. Coast, and Margery Ryerson paints very boldly "Fifth Avenue, 1918" and also quite convincingly. M. W. Zimmerman exhibits a group of studies of trees and mountain foliage plants, very suggestive of Japanese art. Philip L. Hale shows a beautiful female portrait in pastel entitled "Après," with two others equally good. H. Amiard Oberteuffer a baby's head in pastel, admirable in character, Dodge MacKnight has a good watercolor of "Snow," there is a group of war pictures in watercolor by George Harding and flower paintings in the same medium by George Walter Dawson, a number of good pastels of the Orient by Charles S. Kaelin, capital paintings of picturesque buildings by Catherine Wharton Morris, Felicie W. Howell and Jane Peterson, all done in gouache. Earl Horter has a group of etchings of bits of urban scenery and Ernest Roth shows etchings of similar subjects. Leo Mielziner exhibits a portrait lithograph of Prof. Felix Adler. F. Walter Taylor portraits and landscapes in charcoal and an illustration in oils "The Picture Booth." Daniel Garber shows a group of admirable drawings in charcoal figures and landscapes and executed in four crayons. Frederick T. Weber has two pictures of "St. Andrew's Dun Church Choir."

**Annual Miniature Display.**

Three prizes given by Mr. Charles M. Lea have been awarded to exhibitors in the annual display of miniatures now on at the Academy to Dec. 12, the first of \$100 to Laura Coombs Hills, the second of \$50 to Margaret Foote Hawley and the third of \$50 to Emily Drayton Taylor. The Medal of Honor of the Penna. Society of Miniature Painters went to Mabel R. Welch for high achievement in her art. The winner of the first prize exhibited with other contributions a charming little portrait, "Fire and Ashes." A portrait of "Mr. Charles Sawtelle" was a representative work by the winner of the second prize and among Mr. Taylor's notable examples was a portrait of "Miss Nancy Hoyt." The Honor Medalist exposed five portraits of which that of a boy "Charles" was especially attractive. Other fine portraits were "Miss Rachel Willet" by A. Margareta Archambault, "Mr. E. H. Everett" by Bertha E. Perrie, "Miss Edith Day" by Stella Lewis Marks, "Jane" by Eulabee Dix Becker, "Master Oliver Redfield" by Berta Carew, "Mollie" by R. B. P. Patterson and "An Old Woman" by Alexandrina R. Harris. A case of seven miniatures, mainly landscapes, finished examples of the art, were by Elizabeth A. Mc. G. Knowles. There is a fine painting of flesh and draperies in "The Old Wedding Dress" by Marjorie S. Collins and in "Girl with the Chinese Coat" by Helen C. Davis. Good figure painting is evident in "Reflection" by W. Sherman Potts, Helen Winslow Durkee's "Still Life," "The Green Bowl" is effective in scheme of graduated color. Some 102 works are exposed almost without exception, well deserving close inspection in the rather bad light of Gallery 1 of the Academy.

Eugene Castello.

**NASHVILLE**

George Julian Zolnay, president of the Washington Arts Club, has a most interesting as well as a unique commission.

In 1897 the great Parthenon of Greece was reproduced in temporary material here, to house the art exhibit of the Tennessee centennial exposition. In this building, for the past eight or ten years, has been held yearly, under the auspices of the Nashville Art Association, exhibitions of paintings and these together with the building itself have, as Mr. Zolnay himself expresses it, cast a spell over the people, who now demand the building's preservation.

Under the direction of a local architect, who has made a special study of classic architecture, this transformation has taken place, the temporary structure being rebuilt in lasting concrete.

To Mr. Zolnay has been given the commission to reproduce for this building the great sculptures of the original. This means not only reproduction, but reconstruction. There are more than 200 figures, and their reproduction is made possible by the recent publication of photographic copies of every remaining fragment preserved in the great art museums of the world. These figures will be not in marble or stone, but in petrinte, a so-called synthetic stone discovered by Mr. Zolnay.

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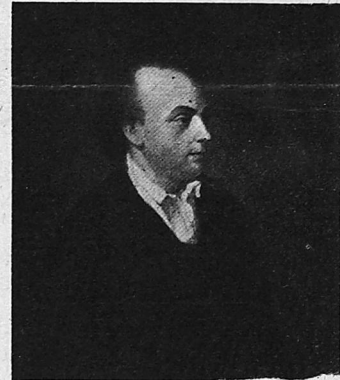
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Miss Josephine Streatfield, who has painted many portraits (mostly of the children of prominent Philadelphia families, for some years past) and who has been in England for the past year, has returned to resume her art work here and will work in N. Y. this season.



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## LONDON LETTER

London, Nov. 3, 1920.

One would have imagined that by this year of grace, the ever-increasing tale of salesroom prices would have caused every lumber-room in the United Kingdom (and in disunited Ireland also) to have been thoroughly ransacked in search of hidden treasure. But evidently the good news as to the prices given for tapestries cannot have penetrated as far as Gloucestershire until quite recently, for it appears that as many as eight pieces of XVI C. tapestry have only just been discovered there, packed away in a butler's bedroom. One would have thought that even the butler would have looked into the matter before this! The tapestries are to be dispersed from one of the leading auction-rooms shortly, when it is believed that they will fetch anything between £50,000 and £100,000. But just at present the state of economic unrest into which England has been plunged by the strike epidemic is having a marked effect on Bond Street and St. James'. I am told that so great is the auction-room slump that it is possible to buy furniture, for instance, at public sales at pre-war prices, the bidding being so generally unenthusiastic. Naturally dealers' prices maintain their ordinary level, for even though they may be overstocked, it is better policy to forego a sale rather than bring down values. Meantime those who frequent the auctions are driving excellent bargains.

## Duke of Rutland's Tapestries

Millicent, Duchess of Sutherland, is an aristocrat who, having felt the pinch of high taxation on a fixed income, has lately parted with a number of her household gods. The sale fetched, however, quite inconsiderable prices. Better luck, it is to be hoped, will attend the sale of the Duke of Rutland's Gobelin tapestries, the famous "Don Quixote" set, when they are put up for dispersal in the near future. These eight tapestries, in as perfect a condition as when they were executed for Louis XV. for presentation to the Duc de Vrillieres, are reputed to be worth at least £200,000. They are the work of the famous Audran family of weavers, and since 1799 have hung at Belvoir Castle in a room specially built to accommodate them.

## Exhibitions Now On

The Independent Gallery which in a remarkably short space of time seems to have definitely established itself as the Mecca of those who are anxious to give serious study to modern developments in painting, is at present occupied with an exhibition of work by Felix Vallotton, whose picture "The Library" was unaccountably refused at Pittsburgh, according to the ART NEWS. He has hitherto only been known to London by a few canvases shown at miscellaneous exhibitions. Compared with the extremists, Vallotton is more moderate than modern. Viewing his subject in an entirely objective spirit, he sets out to convey, with remarkable dexterity of handling, all its quality of color and form, achieving as a rule something that is as arresting in its arrangement as it is decorative in result. In his portraits he has an especially individual touch, conveying by curiously vivid strokes the essential quality of the sitter. In landscape he would appear to find less interest, his still-life compositions displaying deeper concentration on the problems presented.

At the Tooth Galleries, 155 New Bond Street, there is an excellent show of pictures and watercolors by British and Continental artists. Among the oils Peter Graham's "Lashed by the Wild and Wasteful Ocean," the work that met with so great a success

in the Academy of 1898, (a fine rocky seascape, where in a flight of seagulls provides the sole living note) has pride of place, while in the room devoted to the watercolors there are several interesting drawings by David Cox, as well as a fine De Wint. A Mauve, entitled "Returning to the Farm," full of cool, clear greys and greens, is one of the most harmonious and restful things in the exhibition. At the Fine Art Society, 148 New Bond St., W., Blamire Young shows some suggestive drawings, full of individual preception and individuality of interpretation. If occasionally his attempt to bring off a particular effect does not mature, it is because his inventiveness is inclined to outrun his powers of achievement, but on the other hand, he knows to a nicety how to make the most of contrast in color, and the forceful comparison of sombreness and brilliance. He is an artist that deserves careful watching.

At the Dorien Leigh Galleries, 8 Bruton St. W., Vera Willoughby is showing some pictures and decorative objects, in semi-cubist, semi-Cretan styles, all very advanced, and according to Mrs. Grundy, not a little inclined to "épater le bourgeois"! Fauns that leer and Helens that very obviously intrigue, bear their vices, however, writ so large upon them, that one is disposed to wish that Miss Willoughby might add to her undoubted facility in execution a trifle more subtlety in conception. As it is her work is a little like those Parisian entertainments, specially prepared for the British middle class.

## PARIS LETTER

Paris, Nov. 3, 1920.

In Mr. Brunner's stately rooms in the Rue Royale there is a Rigaud of rare beauty which would be an acquisition for an American museum. Although probably no more admirable example of Rigaud exists it would be no privation for France to let it go out of the country, considering that Rigauds swarm in the French museums and that the subject of the picture, a bewigged gentleman with an aristocratic hand and the most speaking lips and eyes is, so far, unknown. A mistake is made in hanging pictures by Rigaud. They should be as accessible to the view as Titians are in the Grande Galeries at the Louvre, otherwise the magic lustre of the pigment is lost. One must come in close contact with Rigaud to realize that as a colorist he can rank with the greatest masters for richness and freshness of tone.

A Ribera representing St. Andrew at the same gallery is superbly robust and striking for its simplicity of means; a Cuyp, the Elder, of a woman holding a pomegranate, recalls certain Venetians; a Boucher by whom Mr. Brunner has a landscape is recalled also as a Natoire, and David Wilkie represents for England what the Brothers Le Nain, who are experiencing a wave of great popularity, one of whom painted "grey" and the other "warm," represent for France. The latter is well represented at Mr. Brunner's.

A magnificent Rubens Mr. Lennie Davis recently showed me: represents a hand-

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the tattooing on a clown's face. The second impression endorses the first, for Nadelman is in sculpture very much what Seurat and Lautrec, especially the former, were pictorially. He brings fantasia to bear on the most austere of arts and has found that modern dress, both masculine and feminine, may quite justifiably find its way into sculpture, should, in fact. He renews also, gesture, attitude, facial expression. A woman on her chair sits as she does in the drawing-room, and not in monuments, and to the tragedian's geste he prefers the mimic of the comedian. There is a touch of caricature, yea of buffoonery, in this work which is quite absent from the same artist's drawings which are exercises having a different reach and motive.

## Place Aux Dames

For some reason or other girl-students were not until recently admitted to the engraving and lithography classes at the Beaux Arts, a curious regulation considering they were thought fit to compete with men in painting, sculpture and architecture. Yet women have furnished excellent gravers. Watteau's sister-in-law used to engrave his pictures and in these days Hélène Dufau has done some good lithographic work.

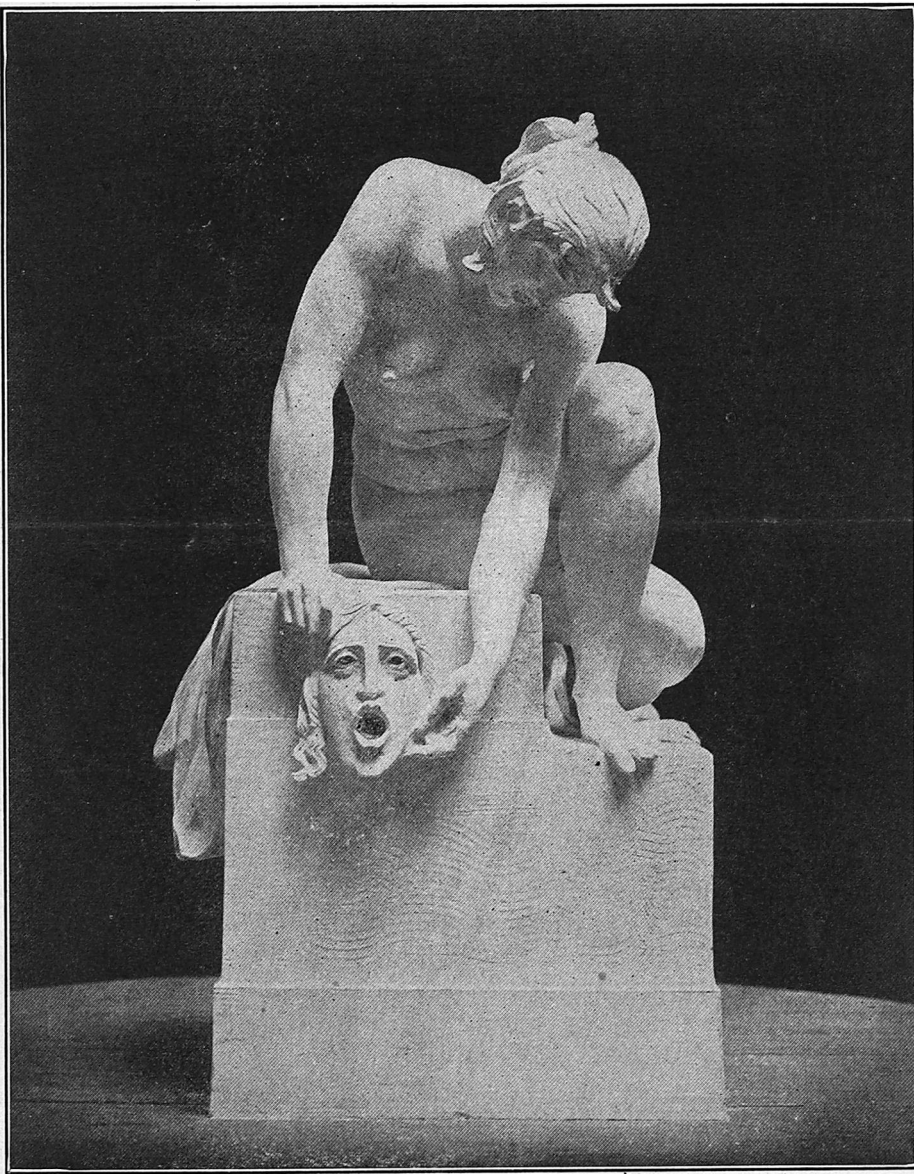
## Arc en Ciel Display

The Arc en Ciel group is holding its annual exhibition at the Galerie Manzi. There are, roughly, two kinds of exhibitors here: a minority of superior talent and a majority of inferior. A lady's portrait by Van Dongen takes one quite off one's feet with the marvelous plumes on the head, but alas for the magnified eyes and sparkling jewels. A charming head by Mme. Marval makes one hope she will not drop into "pretty-pretty-ness," a snare which Beatrice How also seems to be in danger. What security, on the other hand, there is in a painter like Victor Dupont! He will, I wager, go to the end of his career without making a single concession. His "Enfant au Parasol" is a marvel of charm and earnestness (how numerous are those who sacrifice one to the other!) and of its kind I have seen nothing so absolutely gratifying since Degas and Berthe Morisot. D'Espagnat, Zingg, that original sculptor Swiecinski—a little too inclined to yield to popularity—Camoin and Flandrin all honor this show, Bart-Le Vraux is a good representative of the Cézanne school, also Félix Roussel.

## Louvre Rooms Reopened

The last rooms under repairs are being opened at the Louvre Museum, and the public, from Nov. 15 onward, will be able to admire Poussin, Watteau, Le Sueur and other French XVIII C. masters, hung in the Salle La Caze, in place of the tapestries showing the Emperor Maxilian at the chase, placed there temporarily. M. Guiffrey, who is responsible for the arrangement of this room, has taken actual tendencies and influence into consideration rather than chronological fact and it is for this reason that he places Prudhon among XVIII C. masters on the ground that that painter closed an era though speaking according to mere dates he belongs to the XIX C.

M. C.



NAIAD WITH MASK

A. Sterling Calder

In "New Artists" Show at Gimpel and Wildenstein Gallery

## Unusual Photograph Exhibition

The Society of Painters in Watercolors lent their galleries in Pall Mall East last month for an exhibition by the International Society of Photographers, a most stimulating show which amply demonstrated what a formidable foe modern photography may well become to the portrait painter. Indeed, one exhibitor in particular, Bertram Park, a photographic artist, who has the distinction of having portrayed the features of the most beautiful queens in Europe, has gone direct to the British School of Portraiture for inspiration. His groups of beautiful women and their children are entirely in the Reynolds and Gainsborough manner, and are furthermore framed and arranged so as to enhance this impression. So finely characterized and so graceful in treatment are the studies by this artist that one feels that painting must look to its laurels.

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some woman turning her head round as though to evade the gaze of a bearded man who is grasping her wrist with one hand while the other rests on her shoulder. One literally basks in the rich tones of the flesh tints in the woman's face and neck. Here is, again, a case of a picture which should be seen at close quarters and not at a distance as it might be in a museum. Mr. Davis has a Lancret showing children at play which shares also his Nattier's good fortune in avoiding the risk of being "classé."

## Sculpture by Nadelman

When one enters the room at the Rue Richepanse, Bernheim's, containing Nadelman's statuettes, one is transported into a world of powdered plerots, because of their immaculate whiteness—the touch of color emphasizing the hair, etc., resembling

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the dealer and to the advantage of both  
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## SPECIAL ANNOUNCEMENT

Owing to the continued high cost of  
printing production, paper and postage,  
it has been found necessary to advance  
advertising rates 25%, and unless these  
costs decrease by Jan. 1, 1921, next, it  
will be necessary to raise the subscrip-  
tion rate to \$4 a year and the sale price  
of individual numbers to 15 cents, as  
the journal is now being sent to its sub-  
scribers and sold at a loss.

All new subscriptions received be-  
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present rate of \$3, and those subscrip-  
tions expiring before that date will be  
renewed at \$3.50. This advance of  
advertising and subscription rates is  
made with the greatest reluctance a-  
nearly a year later than more sub-  
stantial advances on the part of all  
other American periodicals.

## WITH THE DEALERS

Mr. Germain Seligmann and Mr. Eugene  
Glaenger, of Jacques Seligmann & Co., ar-  
rived on La France last week and are at  
the Galleries, No. 705 Fifth Ave.

The many friends of Miss Richardson, for  
so long a period in general charge of the  
Academy exhibitions in the Fine Arts Build-  
ing, will regret to learn that she has re-  
signed, although she will continue at work  
in the building in connection with the Fine  
Arts Federation.

(Continued on Page 7)

## ETHICS OF PORTRAITURE

The half way demolition of Augustus John's "Portrait of Lord Leverholme," from which the head was cut out by orders, or at least with the approval, of that English Peer, continues to excite the artists the world over. An artists' organization in New York has drawn and sent resolutions of sympathy to Mr. John and artists of Milan, Italy, went on strike for several days as a protest. We have not as yet heard of any artistic hunger strike, a la McSwiney, over the question, but these may still occur.

The incident recalls the several happenings of the kind in the past, of which the total destruction by Mrs. John W. Mackay of Meissonier's portrait of herself, was the most sensational. In a way the question as to the right of the owner of an art work whether or not the work of a dead or living artist, to deface or destroy the same, is an inherent one of property, it can easily be understood why artists in general claim that, no mere owner of their works has any right to injure them, as such injury may be injurious to their professional reputation, and are therefore naturally on the side of their fellows in any such case as that of John vs Leverholme.

## OBITUARY

Gaetano Capone

Gaetano Capone died at his N. Y. residence Nov. 5 last of galloping consumption, aged 58. He was born at Maiori, near Amalfi, Italy, studied in Naples under Professors Pellici and Morelli and came to America in 1883. Since that time he lived and worked in N. Y. City and had for many years a studio in the Bristol at Fifth Ave. and 42 St. While more distinctively a genre and portrait painter, he was also a skilled landscapist and his colorful canvases found purchasers among many American art lovers. He found his landscape subjects chiefly in the Catskills and in Bronx Park. Mr. Capone spent the past two winters in New Orleans, where he painted several excellent pictures of the quaint nooks and streets in the French quarter of that city, and had an exhibition of his works at the Delgado Museum. He was universally liked and esteemed by those who knew him as he had a most sunny and genial temperament. He is survived by his wife and a son and daughter.

## EXHIBITIONS NOW ON

The Little Academy

The second annual exhibition of the New Society of Artists, better known in and to the metropolitan art world as "The Little Academy" as it was organized by a number of Academicians and associates of the old Academy of Design two years ago, is on at the Gimpel and Wildenstein Galleries, No. 647 Fifth Ave., to Nov. 27.

The promise that was not fulfilled at the new organization's first exhibition last season, of a more or less comprehensive and liberal display of modern American painting and sculpture, without what some of the Academy members consider the too narrow and antiquated rules or limitations of the veteran Institution, is better met in the present show, which, while it contains some most Academic and a few weak numbers, is yet, on the whole, an interesting and vital affair. There are 117 exhibits, mostly oils, but also a number of watercolors, pastels and black and whites, with a few sculptures.

The fact that such painters as Gari Melchers, George Bellows, George Luks, W. J. Glackens, Paul Dougherty, Hayley Lever, F. K. Frieseke, Rockwell Kent, John Sloan, Ernest Lawson, Jonas Lie, Robert Henri, Randall Davey, Dodge MacKnight, Jerome Myers, Maurice Prendergast, Van D. Perrine, Leon Kroll, Samuel Halpert, Elmer Schofield, Eugene Speicher, Irving Wiles, the Beal brothers, Albert Sterner and E. C. Tarbell, and such sculptors as Sterling Calder, Mahonri Young, Paulanship, Elie Nadelman, Edmund T. Quinn, Chester Beach, C. C. Rumsey and Gertrude V. Whitney are not only represented, but are the chief exhibitors, would of itself make the display worth while. These gifted and able artists have sent, for the most part, characteristic and important examples of their work, so that the ensemble is attractive and instructive.

The inclusion of the present showing in Academy exhibitions (and, in a way, that now on takes the place of the Winter Academy, abandoned this season) would

certainly leaven those still too conservative and uninspiring affairs, but there are works in the present show that the Academy would probably, and wisely, have rejected. It is unnecessary to detail these in this brief review—the average visitor with any art knowledge or taste will soon discover them.

Of the more important and striking exhibits in the oils are Gari Mercher's large and typical Interior with Figures—his favorite motif, painted with his customary skill, the two women's figures stiffly posed, the details of dress wall paper design, etc., meticulously worked out—but the canvas lacking in life and inspiration, George Bellows' also large Interior with three women figures—a forceful expressive work, dull in color but vital in expression, Elmer Schofield's "Landscape" notable for its fine light effect, John Sloan's "Bleecker St. Saturday Night" characteristic in every way, Irving Wiles' half-length lovely portrait of a young woman, "Conversations"—deeper and richer in tone than usual, Gifford Beal's "Hunters and Hounds," a charming color scheme of greens, full of life and movement, Reynolds Beal's familiar but always good "Beach Ponies," with its sweep of air, Paul Dougherty's broadly painted, truthful coast scene, "St. Jean de Luz," Randall Davey's New Mexican figure works and fine landscape, Guy Du Bois' amusing caricaturish "Her First Pose," W. J. Glackens' Velasquez-like full-length standing portrait of a Man, Walter Griffin's two brilliant landscapes, Robert Henri's virile portrait, "Celestine," and figure work, "The Chinese Jacket," Rockwell Kent's "Snow Fields" in his old and best manner, Leon Kroll's virile outdoors with figures—a convincing canvas, Albert Sterner's lovely refined and beautifully colored portrait, George Luks' well-drawn and expressive "Portrait of a Flapper," and typical examples of Jonas Lie, Hayley Lever, Jerome Myers and Dodge MacKnight.

Ernest Lawson's new departure, exemplified by his "Snow Bound," is not a happy one—the snow too heavy. His landscape in his old style is better. E. C. Tarbell is not happy in his large double portrait, in which the man's head is out of proportion. Van D. Perrine shows some colored chalks, with his broken colored landscapes which are graceful in the extreme, and a watercolor by Hayley Lever calls for special mention. H. L. McFee has two Cezanne-influenced exhibits—rather attractive, the landscape the best.

A. Sterling Calder leads the sculptors exhibiting with his beautiful and graceful "Naiad" and his impressive "Slave Girl." There are strength and fine expression in Gertrude Whitney's figure of a soldier "Honourably Discharged" and Andrew O'Connor's "Composition" is a striking work. Mahonri Young shows three good sculptures and two drawings of New Mexican Indians and Paul Manship has a faithful bust of "Jack Barrymore." Chester Beach and Edmund T. Quinn are well represented, the former especially well with a striking bust, a most truthful presentment of Mr. Madison Grant, Secretary of the Zoological Society.

## Group Exhibition at Daniel's

The Daniel Galleries, 2 W. 47 St. opens the autumn season with two distinct exhibitions. One room is devoted to the exploitation of extremists like Andrew Dasburg, Charles Sheeler, Man Ray, Macdonald Wright, Charles Demuth, Henry McFee and Marsden Hartley and the walls of the larger gallery are given over to a group of distinguished painters who are represented by vigorous and interesting examples of their work. Robert Henri has two spirited portraits of children, Hayley Lever's "Gloucester" has all of his usual vitality, although presented in a new aspect. Ernest Lawson shows three of his latest landscapes, brilliant and individual, and Jerome Myers "Park Dancing," a group of children frolicking on a green lawn beneath graceful trees. Differing from his low-toned familiar works, it is high in key, with interesting variety of color and has good quality. Hayes Miller submits a figure composition, "Bathers," good in tonal values with attractive design. M. B. Prendergast, Owen Merton, J. M. Garvey and W. J. Glackens are the other exhibitors and there is added to this vigorous group a new name, that of W. Boylan, whose colorful landscapes fit in admirably with the other examples. This painter will doubtless be heard from for he has sincerity, directness and strength.

## Art at Pen and Brush

After an interesting exhibition at the National Arts Club the work of Miss Anna Heyward Taylor is now shown at the Pen and Brush Club, 134 East 19th St. For five months the artist was at the Tropical Research Station, British Guiana, doing original work, and she has returned with a number of watercolors of flowers never before shown here, landscapes, carefully executed of the giant mora trees and their quaint formations, and some thumbnail sketches in oils. Miss Taylor's work strikes a new note in the world of art, as she found in South America practically unworked territory

H. V. de Thulstrup has returned to N. Y. and is in his studio, 33 W. 67 St.

## EASTMAN JOHNSON, N. A.

It is a singular fact that although the United States has produced some exceptional portrait and genre painters during the last half of the nineteenth century, only the works of a few are as popular as they deserve to be.

American landscape painters, it is true, have come into their own and the development of civic centers, museums, etc., will probably accelerate the well merited recognition of many of our figure and portrait painters. The late Eastman Johnson, N. A., is one of these and a group of 41 canvases by this versatile artist now shown at the Satinover Galleries, 27 W. 56 St., is a revelation.

Eastman Johnson's work typifies what is best in American art of the nineteenth century. Although he spent some years at Düsseldorf under Lessing and Schadow and in Paris under Couture, where Knaus, Healy, Thomas and Wood Perry had preceded him, his works are absolutely individual and betray no foreign influence. Many of his portraits recall Fantin Latour and his interiors and story telling subjects worthily perpetuate the work of Mount.

## Artist's Distinguished Sitters

The artist's father was appointed chief clerk in the Bureau of Construction and Repairs at Washington in 1845 and the artist himself was successfully practicing portraiture in one of the Senate committee rooms in the Capital at the age of 21, painting among others the widow of Alexander Hamilton, as well as Mrs. Dorothea Payne Madison, relict of President Madison. Daniel Webster gave joint sittings to Eastman Johnson and G. P. A. Healy in 1845, and John Quincy Adams, General Sewell, Judges Story and McLean, many members of Congress as well as Longfellow, Emerson, Hawthorne, Charles Sumner, President Felton of Harvard, General Thomas A. Davies, Franklin Delano, Andrew White, first President of Cornell University, Presidents Arthur, Harrison and Cleveland, and many other prominent statesmen sat to Johnson. His "Old Stage Coach," "A Glass With the Squire," and "Corn Husking" are familiar to all lovers of art.

## Johnson's European Stay

During Mr. Johnson's stay abroad from 1849 to 1855 he was especially impressed with the works of Rembrandt and was commissioned to paint the likenesses of such notables as the Princess Marie of Holland and some ladies of her court. On his return to America he turned his attention to depicting Indian life and border warfare and later the charm of negro life attracted him.

It has been customary for some time in several museums in Europe to devote entire rooms to the works of celebrated artists, which necessarily gives a more comprehensive oversight and juster appreciation of their merits. As reported in the last number of the ART NEWS this movement is now gaining ground and is being extended on a very comprehensive scale, in Italy and France.

Apart from American landscape painters, American portrait and figure painters, especially of the last half of the 19th century, are not well represented in American Museums, and an opportunity is now at hand for some donor to honor a great artist and lead the way in the new world for a similar movement in assembling in one gallery this representative collection of 41 paintings of Eastman Johnson, the work of the various periods of his activity from which he would not part. They constitute a résumé of all that was best during a long period of production and it would be regrettable to see them separated and scattered piecemeal over the continent.

Mr. Satinover of the Satinover Galleries, the fortunate owner of this collection, is offering to part with it to a museum or public institution without any profit, stipulating solely that it remains intact and thus serves a useful purpose.

## Ray Boynton at Musmann Galleries

Ray Boynton, a Cal. artist, introduces his work to New York with a collection of his recent pastels of Cal. scenes and figure subjects at the Musmann Galleries, 144 W. 57 St., through Nov. 17. The artist draws with a firm hand and applies his color in a personal manner with evident thought as to values. In all he is sincere, and the exhibition bespeaks for him a good future.

That he is a faithful student of the subtle qualities of light and shade is evidenced in many of the works and it is manifest especially in "The Green Balconies—Chinatown," a street scene, deep in tone, with interesting, mysterious envelopment. "The Little Dancer" is lovely in its delicate tones and grace of pose; "Fountain, Court of the Universe," is one of the high-keyed works that adds interest to the display. "Chinese Theatre," "Sea Cliffs, San Diego," "Yellow Hills," "Marin Hills—Late Afternoon," "Spring on the Bay," "The Red House" and "Land of Heart's Desire," are some of the landscapes. The figure works which are presented with strength and assurance are "Peggy Asleep," "Figure in Green," "Virgin and Child" and "Cinderella."

(Continued on Page 6)



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### CHICAGO

The exhibition at Aurora closed Nov. 6 with a sales record of 25 canvases, including a Bruce Crane and an important Diaz. Ossip Linde, who was in attendance at the exhibition and six of whose works were sold from the collection, is warm in his praise of the work which is being done in and about Chicago to make American art more popular in the home. It is encouraging to hear an Easterner give voice to recognition and appreciation of the efforts that are being put forward here for the advancement of art. Probably no other concern in the country could have devoted the time and service to an out of town show that were given to this by Carson Pirie Scott and Co. The enthusiasm and understanding of Mr. Barrie and the resources at his command make a telling combination. Aurora has purchased over 100 art works this year, according to the record kept by Mr. James Cowan, its leading connoisseur and collector. If every town of its size in America should do the same American artists would never need to go abroad for support or recognition.

The O'Brien Galleries are showing one of the finest Mauves that has ever come to this country. With their carefully selected works and antiques these galleries are daily growing to be the show place of the North Side. Nothing more beautiful and inviting than this fine old mansion, full of exquisite things could be imagined or desired.

The Anderson Galleries on Michigan Ave. have just received some interesting late XVII and early XVIII C. Italian architectural decorative paintings. These, with their recent acquisitions of fine old portraits make a fine showing. A Lawrence, a Gainsborough, a Raeburn, a Stuart, and a Copley are among the latter, all important and excellent examples.

Mr. J. W. Young brings back from Denver the works of Chas. Partridge Adams, an Easterner by birth, but long resident among the mighty Rockies. A sojourn in Colorado has convinced Mr. Young that a man must not "go West" to paint, but live there the year round and become a part of his environment. In his opinion Mr. Adams has painted the Rockies with more understanding and feeling than any living artist. Mr. Young will shortly hang a small collection of these works, including one 40x60, entitled "A Passing Storm on Long's Peak." He believes that these canvases will create a sensation among art lovers here and would be eagerly snapped up in the Eastern market.

A tragedy of no small proportions hangs over the artists' colony in the threatened acquisition of the ground whereon the Tree Building now stands, by the Masonic Order, now a neighbor of overpowering proportions, with the Medina Temple. It is rumored that it is the intention of the Masons to tear down the Tree and extend the Temple over the entire block. One earnestly hopes that this great Order will decide to "spare that Tree" as it is the one local spot which has acquired an artistic atmosphere and traditions and the only resting place for the artist in a desert of high priced apartment buildings. Studios are terribly needed here and to destroy the only building of the kind in town would be indeed a calamity.

Evelyn Marie Stuart.

### COLUMBUS (OHIO)

An exhibition of 20 paintings by Jamie De Carrat is on at the Fine Arts Gallery. Herman Atkins McNeil has given the Columbus Art School the original of the McKinley Statue, which forms the center figure of his well-known McKinley Monument at the entrance to the Ohio Capitol grounds. The Columbus Art League has planned a busy Winter. Just before the holidays the members will hold a "thumb box" exhibition in their studio clubrooms in the Fine Arts Gallery.

During October the Egelhoff Studios held an exhibition of original wash drawings by Howard Chandler Christy, watercolors by Will Rannels, and paintings by Harriet Kirkpatrick. Miss Alice Schille painted in the West the past Summer. Fifteen of her watercolors painted at Taos were shown in the Museum at Santa Fe during October. Carl Springer has given up his studio at Brevort, Mich., and is now painting near Baltimore. Helen Osborn made a successful portrait bust of President-elect Harding.

### BOSTON

As their main exhibition this week the Vose Galleries are showing 34 oils and pastels by Gladys Thayer, daughter of Abbott Thayer, including landscapes, portraits and still-lives. Miss Thayer's work has an individuality and style peculiarly her own. She evidently paints with a determined effort to be and to think for herself and as the spirit moves her. The exhibition as a whole is interesting psychologically as well as artistically. There is a pastel portrait of young Ripley Pumpelly, a demure little face peering out from under a black hat and clad in a red jacket against a colorful background; a group of still-lives in pastel, delicate, beautiful little flower pieces with an irresistible color charm, and landscapes marked by distinct personality. Not all are successful, but in "Mountain Pasture," a dark greenish hill silhouetted against an evening sky the artist succeeds; also in "Sunset on the Mountain," a rocky ledge in the foreground in the red glow of an evening sunset with distant blue hills across the valley.

Joseph Pollia, a young Boston sculptor of Italian birth, has completed an excellent bas-relief of the late John Mason Little, which has been placed in the Little building at Boylston and Tremont Sts. as a memorial to Mr. Little, to whose energy, foresight and devotion the building owes its existence.

A memorial exhibition of the works of the late Charles F. Pierce is on at the Boston Art Club. The entire gallery has been utilized to hang close to 100 paintings. Mr. Pierce was a member of the Club and was greatly esteemed by the Boston artists and public for his cattle pictures. Mr. Pierce has painted his cows, horses and sheep in nearly every natural environment, and while the interest lies chiefly in the animals, yet his landscapes have in themselves a fine distinction.

The exhibition of Van Dyck etchings and engravings from his Iconography, now on at Goodspeed's Book Shop, will be followed by one of Heintzelman etchings. The second monograph edited by Louis A. Holman of this house, with Sears Gallagher and his etchings as the subject, is soon to appear. Sidney Woodward.

### BUFFALO

The major part of the foreign section of the recent Carnegie International Exhibition will be on view in the Albright Gallery through the month of November. In the center gallery and in Gallery V, there is also an unusual exhibition, consisting of selected groups of Batik decorations, wood carvings, wrought iron, pottery, tapestries, etc., also a collection of decorative screens by Robert W. Chanler. There are 112 Batik decorations, all selected with great care, for their unusual beauty, and these hang from the walls of the room. The Batik artists represented are Mmes. J. B. Barnett, and Lydia Bush-Brown, Elsie Carpell, C. Bertram Hartman, W. E. Hentschel, E. W. Hill, O. E. Lofts, Herman Sachs, Emma Schroeder, Beatrice Streeter, Charles Stuart Todd, Clara Wakeman, John D. Wareham, Nell Witters and Frank J. Zimmerer. Several Batik decorations are also sent by the Noank Studio. The wood carvings are by Charles Haag, a sculptor who represents nature sprites in wood carvings. The wrought iron group is by Thomas Googarty. Great credit is due Mr. Dudley Crafts Watson for his invaluable assistance in organizing the above exhibitions.

Groups of pottery come from Mrs. Adelaide Alsop Robineau, the Rookwood Pottery Company and from the N. Y. State School of Clay Working and Ceramics at Alfred University. There are a few tapestries, sent by the Herter Looms and the Flambeau Shops, Inc., all excellent examples. The collection of decorative screens by Robert W. Chanler is composed of three metal screens and eleven "three, four, five and six-fold" screens. Credit must be given Mrs. Harry Payne Whitney and Mr. J. R. Force for their assistance in organizing the exhibition.

### Group of Seven Show

The exhibition now on at the Worcester Art Museum, which opened Nov. 7, is that of The Group of Seven, and it consists of the work of seven Canadian artists.

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**ARTISTS' EXHIBITION CALENDAR**

New Haven, Conn.—Paint and Clay Club Third annual exhibition "Little Pictures." Dec. 4-18. Entries close Nov. 20.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.

**SPECIAL NEW YORK EXHIBITIONS**

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Apel (Marie) Studio, 17 MacDougal St.—Recent sculptures by Marie Apel.

Arden Gallery, 599 Fifth Ave.—American Society Miniature Painters 22nd annual exhibition, to Nov. 15.

Babcock Gallery, 19 E. 49 St.—Autumn display of American paintings.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, lithographs, etchings and woodcuts by C. R. W. Nevinson of London.

Camera Club, 121 W. 68 St.—Carbon Photographs by Alexander Keighley, F. R. P. S., to Dec. 1.

Daniel Gallery, 2 W. 47 St.—Modern Painters. (Group Exhibition.)

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt, Nov. 15-Dec. 4.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Old Masters.

Feragil Gallery, 607 Fifth Ave.—Works by Ettore Caser, to Nov. 18. American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr.

Folsom Galleries, 105 W. 57 St.—Recent works by 15 modern American painters to inaugurate opening of new Gallery.

E. Gimpel and Wildenstein Galleries, 647 Fifth Ave.—New Society of Artists, second annual exhibition, to Nov. 27.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, Nov. 19-Jan. 1.

Hanfstaengl Galleries, 153 W. 57 St.—60 Etchings by Kasimir.

556 Fifth Ave.—Lithographs, 1820-1920. Wood engravings by August Lepere. Etchings by Whistler.

Kennedy Galleries, 613 Fifth Ave.—Original etchings by Louis Orr.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Frank W. Benson and Willard L. Metcalf, to Nov. 29.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries—Watercolors by Childa Hassam, to Nov. 13.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents. Works by American Etchers to Nov. 20.

Museum of French Art, 599 Fifth Ave.—Collection modern French Art, assembled by Museum's Paris Committee. To Jan. 1.

Mussman Gallery, 144 W. 57 St.—Pastels of California by Ray Boynton, to Nov. 17.

National Arts Club, 119 E. 19 St.—Books of the Year, Colonial Bookplates.

N. Y. Public Library, Fifth Ave. and 42 St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Pen and Brush Club, 134 E. 19 St.—Paintings of So. American birds, etc., by Miss Taylor.

Persian Antique Gallery (R. Khan Monif) Madison Ave. and 61 St.—Rare Persian antiques, to Dec. 24.

Pratt Institute, Brooklyn—Shipyard paintings by John C. Johansen to Nov. 23.

Rosenbach Galleries, 273 Madison Ave.—Oils and Watercolors, illuminated vellums and books, Nov. 16-17.

Societe Anonyme, 19 E. 47 St.—Works by 10 "Modernists," to Dec. 15.

Touchstone Gallery, 11 W. 47 St.—Etchings and Drawings by well known artists.

Woman's University Club, 106 E. 52 St.—Paintings of Paris, Japanese and Southern Gardens by Blanche Malone.

de Zayas Gallery, 549 Fifth Ave.—Drawings by Cezanne, to Nov. 27.

**ART AND BOOK AUCTION CALENDAR**

American Art Galleries, Madison Square S.—Collection "Charles of London" Nov. 15-20, afternoons, and Plaza Ballroom, Nov. 17, evening.

Anderson Galleries, Park Ave. and 59 St.—Early American Furniture, China and Glass, from a well-known amateur collector, Nov. 13, afternoons. Miss M. C. Bishop collection fine furniture, rugs and art objects, Nov. 19-20, afternoons. Library William E. Baillie, of Bridgeport, Conn., Nov. 15-16, afternoons.

Walpole Galleries, 10 E. 49 St.—Rare books of American History and Travel. Libraries late Gen. Hazen and an old N. Y. collector, Nov. 18, afternoons and evenings and Nov. 19, morning.

**PARIS**

November Art Auctions

Nov. 15-16—Hôtel Drouot, salle No. 6. Tableaux, Obj. d'art anciens, Objets de haute curiosité, tapisseries, appartenant à Mme. H. M. Lair Dubreuil, auctioneer; Paulme, Lasquin, Lëman, experts.

Nov. 15-18—Hôtel Drouot, salle 7. Vente Bibliothèque Comte René de Bèarn (2 Partie). Henri Baudoin, Auctioneer; Lucien Gougy, expert. Exposition le 14 Novembre.

Nov. 19—Galerie George Petit, Collection de feu Mr. Roybat, 1ère partie. Sculptures, meubles, tapisseries principalement du Moyen Age et de la Renaissance. Lair, Dubreuil, Baudoin, auctioneers; Mannheim, Lëman, experts.

Nov. 20—Hôtel Drouot, salle No. 7. Collection d'un amateur rouennais Faïences & Céramiques anciennes principalement de Rouen.—Lair Dubreuil, auctioneer; Vandermesch, expert.

Nov. 30—Dec. 1-2—Galerie Georges Petit, Collection Bourdeley 2ème Vente Dessins Modernes.—Lair Dubreuil, Baudoin, auctioneers; Schoeller Administrateur de la Galerie Petit & Brame, expert.

**EXHIBITIONS NOW ON**

(Continued from Page 4)

Luigi Kasimir at Hanfstaengl's

Luigi Kasimir, who studied in no school of painting but who has studied and worked with success in all European countries, is showing, for the first time in America, a collection of colored and black and white etchings at the Hanfstaengl Galleries, 153 W. 57 St., through Nov. 30. Vitality, spontaneity, knowledge and a sincere determination to truthfully express the spirit of the subjects he has selected are apparent in all of his work. The artist's subjects are mainly historical buildings, bridges, churches, etc., and he has infused into their completion a certain sense of poetry and grandeur which recalls the work of Pannini and Piranesi. There is marked strength in his handling of light and shade and a color quality even in his black and whites. When he applies color it is in a reserved manner with rich and impressive tones. Some of the subjects he has selected are "Tower Bridge of London" and "Towergate."

There is a set of designs depicting scenes and edifices about Fredricksborg, Copenhagen, that show remarkable feeling for form and strength. "The Roman Forum," with its depth of shadows and complemented by equally deep high lights, is one of the most impressive subjects in the display, and "Trafalgar Square" is another work of note.

**Works by George Inness, Jr.**

That the refined sensitive brush of George Inness, Jr., whose art has never received its due recognition, simply because the artist is the "son of his father," has not lost its cunning and skill, a dozen or more of his recent landscapes, now on view at the Feragil Galleries, No. 607 Fifth Ave., amply proves. These are all truly poems in color—delicious in tone and feeling, painted in Florida and in and around the artist's summer home at Gragsmoor, N. Y., and all breathing the deepest and truest sentiment. Why collectors, who seek for examples of the elder Inness, do not secure examples of the son's able brush as well, it is difficult to understand. Art lovers should not fail to visit and study this alluring display.

**National Sculpture Society Show**

The first of a series of three lesser exhibitions by members of the National Sculpture Society is on at 215 W. 57 St. to Dec. 1 next. The purpose of these exhibitions which are entirely apart from the annual display, is to entertain and attract the numerous lay members of the organization. A banquet and entertainment is given to members on the evening preceding each formal opening. Following the dinner Tuesday evening last, moving pictures of figures in slow action were much appreciated by the sculptors who derived benefit from the study. The exhibitors are Roland Hinton Perry, Bessie Potter Vonnob, Robert Aitken, A. St. Eberle, Henry Herring, Lucy Perkins Ripley, Julio Kilenyi, Thomas Shields Clarke, Leo Lentelli, Gertrude V. Whitney, Lindsey Morris Sterling, Mahonri Young, Anna V. Hyatt, Eli Nadelman, Enid Yandell and others.

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**Women Artists' Club Officers**

Mrs. H. Van Buren Magonigle was elected President of The National Association of Women Painters and Sculptors at its annual meeting, Nov. 10, to succeed Mrs. Benjamin Morton, who becomes an honorary vice-president with Mmes. Joseph Choate, Charlotte B. Coman and J. Henry Hammond. Mrs. Samuel Theobald, Jr., succeeds Mrs. Magonigle as first Vice-Prest. Mrs. Florence Frances Snell was elected second Vice-Prest., and Miss Olive Black Treasurer to succeed Mrs. Henry P. Davidson, resigned.

The three Secretaries for the National Association are, Helen C. Sahler, Corresponding, Josephine W. Barnard, Assistant and Elizabeth Hardenbergh, Recording. Mrs. John W. Alexander and Miss Judith C. Ver Planck were elected members of the Advisory Board.

Mr. and Mrs. Atwood of the "Gallery on The Moors" at Gloucester, Mass., and who allow artists free annual exhibitions, will sail for Spain in the near future to remain several months.

## ART AND BOOK SALES

## Ellis Parker Print Sale

The unusually fine collection of French engravings and XVIII C. original drawings formed by Mr. Ellis Parker of London was sold Tues. eve., Nov. 9, at the Anderson Galleries for a total of \$36,465.

Dr. Rosenbach bought, among other lots: Le Dejeuner, by Louis Marin Bonnet, after J. B. Huet. First state printed in colors—\$2,225. L'Amant Ecoute, by Bonnet, after J. B. Huet—\$340. Le Gouter, J. M. Bonnet, after P. A. Baudoin. First state—\$2,200. L'Eventail Casse, by J. M. Bonnet, after J. B. Huet—\$340. La Promenade Publique, by Philibert Louis Debucourt, engraving after the engraver's own design—\$2,150.

An Airing in Hyde Park, by Thomas Gauguin, painted by E. Dayes—\$660. L'Oiseau Prive, by Francois Jaminet, after Lagrenée—\$1,550. Vauxhall, engraved by R. Pollard and aquatinted by Jukes—\$925.

Mr. E. F. Bonaventure bought two engravings by Bonnet, "The Woman Taking Coffee," for \$600, and "The Milk Woman," for \$600. A pencil drawing by Francois Boucher, "L'Amant Ecoute," was sold to Miss H. Counihan, agent, for \$415.

Other pictures sold were: Mme. Recamier, original drawing touched with the brush, T. J. Gannon—\$500. Promenade de la Galerie du Palais Royal, 1787, Debucourt, Paul A. Isher—\$285. La Noce de Village, Debucourt, Paul A. Isher—\$420.

Le Minuet de la Marie, 1786, M. Slog—\$600. L'Amant Surpris, Descourts, T. J. Gannon—\$890. Le Gouter de la Bergere, by Jean Baptiste Huet, M. Slog—\$2,250. Le Repos au Crepuscule, by Jean Baptiste Huet, M. Slog—\$2,250.

These last two pictures, original water-color drawings by Huet, were the choice pieces of the collection and brought the best prices of the sale.

## Dr. Pleasant Hunter Sale

The first session of the sale of Dr. Pleasant Hunter's collection of rare Americana at the American Art Galleries Nov. 4 brought a total of \$5,970.50. Slipware and pottery, Bennington flint enamel, hooked rugs and pewter ware were the principal objects dispersed. Three Bennington flint enamel lions were sold for the highest price to W. W. Nolan, who paid \$460 for two without a base, and \$440 for the other on a base of flint enamel. Of some 48 hooked rugs, a large one of Oriental design was bought by W. W. Seaman, an agent, for \$220. Mr. Seaman bought two other rugs, one for \$80, and the other for \$120. O. Bernet, an agent, bought a hooked runner for \$105. A five-foot rug of this type was sold to J. N. Riddle for \$130, and A. Eaton paid \$47.50 for one. A bead bag was sold to C. H. Brown for \$50. Mr. Case bought a rare set of seven French pewter measures for \$55, and a set of three bronze lamps was sold to Mrs. George W. Marshall for \$125.

At the second session, Nov. 5, a total of \$6,828 was obtained. Mr. W. R. Hearst was one of the heaviest buyers, and he secured a copper luster teapot for \$52.50; a luster pitcher, for \$60; a pair of copper luster pitchers, blue banded, for \$120; a silver luster teapot, hexagonal for \$110, and a silver luster teapot for \$120.

W. W. Seaman, as agent, paid the highest price of the afternoon, \$270, for a purple luster set—a teapot, creamer, eight cups and saucers and two cake plates. Mr. Seaman bought several other lots, including a canary resist flower pot and tray, for \$100; a pair of plates with eagle decoration, for \$60; a pair of splash luster flower pots, for \$70; a Staffordshire gravy boat and tray in dark blue, for \$85; and a Staffordshire pitcher, for \$70. George W. Smith bought a luster set, teapot, sugar bowl and several other pieces, for \$95. A lidded cider jug, with eagle decoration and dog-foot finial, was sold to G. H. Kinnicut for \$110.

The total of the third session, Nov. 6, was \$7,413.50, and the grand total of the sale was \$20,212.

An unusual specimen of Stiegel glass, a sugar bowl of blue with white rim at top of the bowl and white finial to the dome-shaped cover, brought the highest price, \$310, at the final session, Nov. 6, from Mr. W. M. Elkins. A pair of nine-inch etched red Bohemian glass vases went to Bernet, agent, for \$135; a pair of amber Bohemian decanters, cut glass, to E. Sherwan for \$150; an American quilted and ribbed glass bowl, an unusual piece, dating about 1825, sold to Mrs. McFarland for \$190, and Seaman, agent, paid \$130 for another remarkable piece of American glass of the same date, a decanter, green, quilted and ribbed. To the same buyer went an amethyst, flat-sided Stiegel glass bottle for \$110.

A yellow glass jardiniere, eight inches high, on three feet, sold for \$135, and ten octagonal glass plates, snakeskin pattern, flower, fruit and star decoration, nine inches in diameter, brought \$120. Returns for the afternoon were \$7,405, which made a total for the sale of \$20,214.

## Mazarin Bible Brings £2,750

A special cable to the "N. Y. Times" from London says:

"The Mazarin Bible belonging to the Baroness Zeiche was sold to F. Sabin for £2,750 at Sotheby's Nov. 9. The 'runner up' was Mr. W. L. Harper of N. Y. About six years ago an example of the Mazarin Bible realized £5,800, and previously a System Park copy, printed on paper, sold for £3,900 and a vellum copy for £4,000.

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## Russell W. Moore Sale

The first session of the sale of artistic household properties owned by the late Russell W. Moore of N. Y. City at the Anderson Galleries Nov. 4 last, brought a total of \$3,307. The highest price, or \$90, was paid by Mr. S. Schipps for a pair of large cup crystal ormolu urns. Other fair prices were \$67.50 paid by Mr. S. Neumann for a pair of urns in amethyst-colored glass and ormolu.

At the second session an embroidered altar cover, XVIII C. Italian, was sold to E. B. Springs for \$72.50. Two tapestry companion portraits of a gentleman and his wife brought the highest bid, \$280, from S. Schnepps. A woolen rug, Saruk, Persia, XIX C., was sold to J. F. Drake for \$85, and R. A. Reader bought a woolen garden rug, Kabistan, XVIII C., for \$110.

The total for the session was \$3,987.

At the third and last session Nov. 6 the total was \$7,108. The highest price, or \$450, was given by Mr. F. Baumeister for No. 598, a mahogany commode with bronzes French XIX C. The Broadway Art Galleries paid \$255 for No. 608, a woolen Persian rug. The same buyer paid \$235 for No. 613, a woolen Indian rug, and Mr. A. W. Pope gave \$230 for No. 612, again a Persian woolen rug. The total for the sale was \$14,402.

## Boutwell-Dunlap Book Sale

Books relating to Cal., Oregon and the west coast, mainly from the collection of Boutwell Dunlap, historian of San Francisco, were sold at the Anderson Galleries Nov. 8-9. Dr. W. Rosenbach paid \$1,500 for "Manifesto a la Republica Mexicana," by José Figueroa, Monterey, 1825, only two other copies known, one in the Bancroft library and one in Cal. State Library, the second book printed on the first printing press in Cal. The press was brought from Mexico by José Figueroa in 1833, Governor of Cal. from 1833 to 1835. The book was the personal copy belonging to Juan B. Alvarado, Revolutionary Governor of Cal., 1836 to 1837, and is a defense of Figueroa's administration. Dr. Rosenthal also gave \$250 for the only English translation of this "Manifesto," published at San Francisco in 1855. He paid \$200 for the "History of the Vigilance Committee of San Francisco," published in 1858, and the only known copy extant, that in the San Francisco Mercantile Library having been destroyed in the fire of 1906. The session brought \$4,704.

The show piece of the Boutwell Dunlap collection, a massive jewel casket of California gold, was sold for \$1,550 to the Hudson Book Co., at the second session, Nov. 9. The casket is a souvenir piece, made of fine gold and carefully selected specimens of gold-bearing moss agate from the mines of Cal. The casket was made by A. Andrews, a goldsmith of San Francisco, for a wealthy Western mining man. Dr. Rosenbach bid in the most valuable books. Among them: Land Titles in Cal. The argument of William Carey Jones before the commission in private land claims in Cal. in the case of Cruz Cervantes claiming the ranch of Rosa Morada. San Francisco, 1852—\$112.50.

Report of the First Legislative Assembly of the Territory of Nevada. San Francisco, 1862—\$72.50.

The Pioneer. A complete set of the first magazine published in Cal., 1854-'55—\$151.

Manual of the Corporation of the City of San Francisco, 1852—\$151.

The total for the session was \$4,155.65, making a grand total for the two days of \$8,948.20.

## Coggeshall Library Sale

Association items collected by Edwin W. Coggeshall of this city were sold at the Anderson Galleries Nov. 4 for \$17,726. Gabriel Wells paid the highest price, \$3,000, for a volume containing, among other items, 69 autograph letters of Charles Dickens. All of the letters except one or two are signed in full. Among other items sold were the following:

- 11—"Fanny Burney's 'Evelina,' London, 1822, with two original unpublished drawings by Heath, signed. Bought on order ..... \$280
- 14—"The Pickwick Club," London, 1837, first issue of the first edition, binding by Riviere, presentation copy from the author to Mrs. Henry Delcombe Walter M. Hill ..... 880
- 16—"Dickens' 'American Notes,' London, 1842, presentation copy to Thomas Mitton from the author, with one-page letter of Dickens inserted. Gabriel Wells ..... 725
- 17—"The Old Curiosity Shop," Philadelphia, 1842, presentation copy from the author to Professor Felton. Gabriel Wells ..... 420
- 18—"Oliver Twist," Philadelphia, 1842, presentation copy from the author to Professor Felton. Gabriel Wells ..... 510
- 19—"Martin Chuzzlewit," first edition, London, 1844, presentation copy from the author to Thomas Chapman, Chairman of Lloyd's, who has been described as the original of Mr. Dombey. Walter M. Hill ..... 500
- 20—"The Cricket on the Hearth," London, 1846, first edition; presentation copy from the author to Douglas Jerrold; Walter M. Hill ..... 825
- 21—"The Haunted Man and the Ghost's Bargain," London, 1848, first edition; presentation copy from the author to William Harrison Ainsworth; James F. Drake ..... 900
- 22—"Bleak House," London, 1853; presentation copy from the author to W. H. Wells; Walter M. Hill 450
- 23—"Hard Times," first edition, London, 1854; presentation copy from the author to Frank Stone; James F. Drake ..... 650
- 25—"A Tale of Two Cities," first edition, London, 1859; presentation copy from the author to Edmund Yates; Mrs. C. K. Miller ..... 610

## Japanese Print Sale

Among the choice Japanese prints auctioned Nov. 5 at the Walpole Galleries, Kiyonaga's "A Yenoshima Pilgrim Party" was sold on order for the highest price, \$130. Mrs. Charles Towne bought Yeishi's "Sekidera: One of the 'Seven Komachi,'" for \$110. An assortment of views by Hiroshige, bird and flower prints by Sugakuo, Kisai Risho and others, was sold. Besides these, Japanese printed books also were auctioned. The total for the sale was \$2,000.

## WITH THE DEALERS

(Continued from Page 4)

Mr. Felix Wildenstein of E. Gimpel and Wildenstein, returned with Mrs. Wildenstein from Paris on La France last week and is at the galleries, 647 Fifth Ave.

Mr. N. Van Slochem, son of Mr. W. E. Van Slochem, who was well and widely known among American art dealers and collectors for some years and until the war's outbreak, arrived from Paris on La France last week. Mr. Van Slochem senior and junior, have a gallery now in King St., St. James, London, and are handling the old pictures of quality of which the elder made a specialty when in this country.

Mr. Vigoroux, of Demotte and Co., 8 E. 57th St., who went to Paris on a brief business trip a few weeks ago, returned last week and is at the galleries. M. Vigoroux and family spent the summer at Montclair, N. J.

Douglas Volk is painting in Washington, a portrait of Gen. Pershing for the national collection, to be presented to the National Gallery by a committee of public-spirited persons, headed by Henry White, as chairman; Herbert Pratt, Mrs. E. H. Harriman and others.

## EXHIBITIONS NOW ON

(Continued from Page 6)

## New Folsom Galleries

The new Folsom Galleries at 104 W. 57 St. were formally opened last week. In the well-lit rooms, with their hangings and furnishings of soft gray tones, an impressive exhibition of works to Nov. 20 by 15 noted American artists marks the inauguration of the house in its new and permanent quarters. Such painters as the late Henry G. Dearth and Bruce Crane, Richard Miller, Arthur B. Davies, Jonas Lie, Childe Hassam, Ossip Linde, Guy Pene Du Bois, Gifford Beal and Ivan Olinsky were selected by the management to distinguish their first exhibition of the season. In addition there is a lovely poetical bit, "Carrigan Pool," by William Carrigan, the Irish painter, whose exhibition made such an impression last winter at the Ferargil Galleries; Granville Smith is represented by a work of high quality, "Meadow Stream"; Robert Henri shows one of his freshly painted, direct and colorful subjects, "A New Mexican Boy"; Jonas Lie has a strong example in "Eastward," a forceful marine; Ernest Lawson displays a work of advanced "individuality," "Snow at Twilight," with insistent pattern and a direct tendency to the latest art movement. Miller's "In the Garden" is typical, Linde's "Canal at Bruges" has all his typical rich color, and Dearth's "Boulogne Harbor—Moonlight," is redolent of poetry and refinement.

## Decorative Old Paintings at Ehrich's

English painters of the XVI-XVIII centuries, inclusive, are shown at the Ehrich Galleries, 707 Fifth Ave., through Nov. 30. All are portraits with the exception of "The Lock," by Frederick W. Watts, an exceptional fine landscape. "Portrait of a Lady," by Henry Wyatt, graceful in pose, with beautiful expression and well-modeled flesh tones, is one of the gems of the display. Two genres by Francis Wheatley, "The Milkmaid" and "The Picnicers," are quaint and attractive, and "Portrait of Mrs. Denman," by Sir Peter Lely, is typical. There is a portrait of Mrs. Garrick, by John Zoffany, excellent in character rendition, and examples of Lemuel Francis Abbott, Nathaniel Hone, Allan Ramsey, Francis Cotes, Benjamin Wilson and J. Smart.

## Am. Miniature Painters Annual Show

The 22nd annual exhibition of the American Society of Miniature Painters is held this year, as last, at the Arden Galleries. The majority of the works are portraits, but several landscapes and genres add interest and variety to the display. There is a good "Portrait of Theodore Roosevelt" by Carlotta Saint-Gaudens, a presentation of "Robert Underwood Johnson and His Grandson" is by Grace H. Murray and "William Dean Howells" by Marie-Marguerite Frechette. Mary Coleman Allen sends a portrait by R. J. Davidson, Major Teurssanu, military attache of the Rumanian Legation, is well expressed by Bertha E. Pierre, Lydia Longacre's group of children's portraits does her credit. Some of the other exhibitors are William J. Whittemore, the new president of the Society, Alice Beckington, Eda Nemoede Casterson and Brenetta H. Crawford, whose portrait of W. J. Nicholson is admirable. There is an interesting landscape, "Autumn Day," by Elizabeth A. G. M. Knowles, a good still life by Rosalie S. Willson, a good character study by Effie C. Trader and a delightful composition, "Old Friends," by Helen Winslow Durkee.

## Books of the Year

The annual Book Show, held each November in the Galleries of the National Arts Club, 15 Gramercy Park, surpasses previous records this season. More than a thousand of the best literary productions of the year are shown. The furnishing and decorating of the long galleries is in Colonial style. Here are piled books on tables of Pennsylvania-Dutch, early New England or Knickerbocker make. Chairs grouped around invite one to read and to choose not only new volumes for one's own bookshelves, but to order from the demure little Puritan-garbed maiden attending, holiday gifts.

On the walls hang Colonial pictures, among them two portraits attributed to Greenwood 1727-1792, from the Dwight M. Prouty Collection of Joanna Selman and her husband, John Selman, one of the first three admirals of the U. S. Navy. In the middle galleries under glass is an exhibition of early American printing, which includes many rare and quaint old volumes.

Filling the Galleries of the 19th Street entrance is a loan exhibition of American Colonial Bookplates, assembled by the American Bookplate Society and the American Antiquarian Society, under the auspices of the Sulgrave Institution, to commemorate the Tercentenary of the Landing of the Pilgrims. This is a noteworthy display and is deservedly attracting much attention. It is unique in its excellence and in the number shown. Unfortunately not many of the plates are dated. Among them is the original bookplate of George Washington: William Cabot's (perhaps by Paul Revere) and the bookplate of J. Priestly, 1733-1804.



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